The Ohio State University

Michael Henchard, The Mayor of Casterbridge:

The Life and Death of a Hysterical Character

Spring 2018

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From what I've tasted of desire

I hold with those who favor fire.

But if it had to perish twice,

I think I know enough of hate

To say that for destruction ice

Is also great

And would suffice.

"Fire and Ice", Robert Frost

Michael Henchard's attempt to fight Donald Farfrae is one of the most striking scenes of Thomas Hardy's *The Mayor of Casterbridge.* He first handicaps himself in order to make the fight fair, because "I'm stronger than he" (306), and after a struggle overpowers the smaller man, with the intention of killing him.

But after Farfrae accuses him of having "wished to [kill me for] long enough!" (309), Henchard replies with another surprising statement, considering that at the time he is still holding Farfrae over a window. " 'O Farfrae!—that's not true!' he said bitterly. 'God is my witness that no man ever loved another as I did thee at one time....And now—though I came here to kill 'ee, I cannot hurt thee! Go and give me in charge—do what you will—I care nothing for what comes of me!' "(309-310)

Immediately after this loudly voiced regret to his one-time friend, Henchard leaves his opponent, unties his own arm, and "fl[ings] himself in a corner upon some sacks"(310), where he remains "till the thin shades thickened to opaque obscurity"(310), while Farfrae sensibly leaves the place where he nearly died without stopping to talk to Henchard, and as Henchard's "tongue

failed in its task" to call Farfrae's name as he leaves, there is no further discussion between the two. The narrator states that after this emotional experience, "So thoroughly subdued was [Henchard] that he remained on the sacks in a crouching attitude, unusual for a man, and for such a man. Its womanliness sat tragically on the figure of so stern a piece of virility" (310). But a closer analysis of Henchard's often puzzling actions show even this seemingly extreme action is, perhaps not usual for a man, but instead still very much within Michael Henchard's character.

As the titular "Man of Character" of *The Mayor of Casterbridge*, Henchard is not only the central character, but also an intriguing one who is not often fully analyzed in light of today's psychology. While papers have been written on smaller aspects, such as Henchard's death[1] or his alcoholism[2] , his character has not been analyzed in the same manner, at least in an overarching, non-Freudian context. So what precisely would the *The Mayor of Casterbridge*'s title imply to readers about Henchard's character, and how can that character be better integrated into seeing him as a whole, rather than disparate parts as previous criticisms have done?

The Oxford English Dictionary has three senses of the word "character" referring to personality at the time of *Mayor*'s publication. The one used most often when referring to moral fiber is the "man of character" or other similar phrases (OED, "character"). But Hardy does not guarantee his Mayor to have a good reputation, only to have "Character"; both of the other definitions have less fully positive connotations. If the full title of *The Life and Death of the Mayor of Casterbridge: A Story of a Man of Character* is instead taken as an earlier instance of Hardy's provocative titling, most often cited in *Tess of the D'Ubervilles: A Pure Woman*

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[1] Showalter's "The Unmanning of The Mayor of Casterbridge"
[2] Rivinus's "Tragedy of the Commonplace" and also see Keen's *Hardy's Brains* as an overview of both Henchard's alcoholism and the emerging field of psychology around Hardy.

Faithfully Presented, this title could be interpreted as ironic. Due to the often ironic tone of the narrator in *The Mayor of Casterbridge* (Dorn, 122-123), this interpretation may be offered rather than a more straightforward interpretation of a story about Michael Henchard's life. If Henchard's role in Casterbridge is not that of a man of character, but instead a character, the emphasis is no longer on proving Henchard either a good man or a tragic hero, but instead on illustrating more precisely this unusual man.

In order to better explain this interpretation of Henchard, I will be doing a close reading of his actions throughout the novel. In order to do so, I have looked at the character of Henchard using both today's psychology and its roots in the views of personality and mental illness that emerged in the decades after the novel. This view of Henchard's character not only emphasises Hardy's gendered descriptions of both Henchard and Lucetta Templeman, but also emphases the importance of context. In order to explain what today's psychology says about characters such as Henchard, I also will define modern personality disorders, particularly Histrionic Personality Disorder, as well as give a brief history of the disorder. To begin, I will summarize arguments that have already been made about Henchard's personality, then discuss Histrionic Personality Disorder. Finally, I will do a close reading of Henchard's actions using guidelines developed from current psychological guidelines, in a effort to show Hardy's view of the traits which would coalesce into Histrionic Personality Disorder, and his belief that certain personalities are ill suited for Victorian England's changing countryside.

Previous Readings

Despite his masculine descriptions, Henchard has extreme emotions that are described by the narrator in a feminine way. He himself is described as effeminate only in the aftermath of his

fight with Farfrae[3], but Henchard's actions are ones that in any other character would be cause for concern. Henchard's only explicitly feminine action, weeping after he refuses to kill Farfrae and realizing that Henchard will never be able to regain his one time friend's trust, prompts the comments that not only is such an action unusual for any man, but as the narrator describes, "womanliness sat tragically on the figure of so stern a piece of virility" (Hardy, 310). In his emotional weeping, Henchard is described as so masculine that his unrestrained sorrow appears unsettlingly feminine. Critics, though they see Henchard's actions as passionate or ill-conceived, have never linked Henchard's actions to hysteria, likely due to Hardy's descriptions of the man as having a "fine figure" (1) and repeated descriptions of his being the larger or more intimidating man, especially when compared to Farfrae (308), Whittle (132), or Jopp (233).

Seymour Migdal argues "Henchard emerges as the only character with intense and authentic feelings" (291). But though these feelings are intense, their authenticity should be debated, and his emotions, while they do cause lasting effects on his life, are tempestuous and change quickly. Ellen Lew Sprechman's *Seeing Women as Men* is able to point to many of the traits that cause Henchard to be a tragic figure, in her attempt to depict Elizabeth-Jane's role as a prototype of Hardy's "new woman" (68), which she sees exemplified in Sue Bridehead[4].

Elaine Showalter and Simon Gatrell, however, agree at least on the power of Henchard's character and feminine traits, if not the meaning of his death and diminishment. While Gatrell maintains that it is Henchard's antiquated character, better fitted for the vanishing feudal ways of Casterbridge's past, that drives him to his death (Gatrell, 96), Showalter sees Henchard as

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[3] Farfrae, by contrast, is introduced as a "young man of remarkably pleasant aspect, ... bright-eyed and slight of build" (Hardy, 70)

[4] Despite her insistence on Elizabeth-Jane's role as a "hero" rather than a heroine, Sprechman views Henchard as a deeply flawed character with an over-inflated ego.

learning humility and feminine virtue, traits incompatible with his nature which cause his more feminine martyr-like death (Showalter, 114). While both readings give fascinating views, a look at the peculiarities of Henchard's character as illustrated within the novel gives rise to an entirely different reading of Henchard as a man with a precisely drawn disorder that only could have continued to succeed in England's feudal past, rather than minor peculiarities of character which are unsuited for Hardy's Casterbridge in the process of becoming industrialized ("The railroad... had not reached it by several miles as yet"; 300).

Furthermore, Henchard's character and traits are partly responsible for both his rise and fall as much as chance; Henchard does not grow as a character either after the auctioning of his wife and daughter, or the second loss of Elizabeth-Jane; despite his vow, he is essentially the same man. His story is tragic because Henchard cannot change himself enough to succeed in a changed world (Fussel, 17) and fortune has turned against him to permit such encroachments in a town previously untouched by mechanization (25). Schweik does not see Henchard as fundamentally unchanging due to his occasional attempts at reform, though he does see the cycles of success and failure that Henchard's behavior causes (250). In Schweik's critique, Henchard is constantly changing, and he divides the novel into four "movements" of reformation, chance combining with relapse, and disaster (250) in increasingly smaller orbits ending in death (258). But Henchard's reformations, if heartfelt, could be seen as less significant as these critics have suggested, and his great care for Elizabeth Jane should be seen as a part of his previous character rather than a reformation. It is his lack of other audiences that causes him to value his step-daughter; his affection for Lucetta, Farfrae, and Susan has been shown to be

shallow, and Henchard's relationship with Elizabeth-Jane follows the same pattern as his previous attachments.

Henchard in His Society

Henchard is a active member of society, often bombastic and extremely reactive. He is shown flying into passionate rages and just as passionately regretting them, though he never appears to see a way to prevent future problems. Like his life, his business is full of missteps, sometimes minor and other times fatal, though Henchard never sees any catastrophe as his own fault. He is also the most explicitly religious of the central characters (Gatrell, 90-91), though the narrator states that this devotion is out of superstition and the symbols that are involved, rather than any true devotion or religious belief. If he were a less striking figure, the town would likely call him prone to the same hysterical fits ascribed to Lucetta[5]. Even so he is linked to almost excessive changeability and extremes by Wickens (83).

Hysteria would have been a more period appropriate term for these characteristics, despite its highly feminized nature and Henchard's nearly undisputed masculinity. The term is derived from the ancient Greek concept of a wandering womb, which was thought to cause women to act in unexplained ways, especially to be overly emotional or illogical. The term "hysterical" was in use by 1615 (OED), but "hysteria," the more medicalized noun as opposed to common "hysterics," was not attested until 1801 (OED).

Within the novel itself, the term "hysterical" is used, but no other form of the word is used, and certainly not one linked with any character except Lucetta. Elizabeth-Jane's "tears fall[] silently" (Hardy, 346), or "remain[s] in silence, and we[eps]" (158) but she is never given

[5] Most strikingly seen in her death (Hardy, 315).

Lucetta's "hysterical sobs" (189), and Farfrae's personality is nearly as far from the emotional frays as a central character can be. Only Henchard is a match for Lucetta's strong emotional reactions, and even the nature of her feelings has been brought into question. Dorn sees Lucetta as a "necessary complement" to Henchard (115) and an intelligent woman using her seeming flightiness to excuse her actions (120); why then has Henchard's passions not been similarly inspected?

In the decades after *The Mayor of Casterbridge* was published in 1886, Freud adopted the nearly one-hundred year old term "hysteria" to refer his female patients, with many of the problematic implications about feminine frailty still firmly attached from its Hellenistic beginnings. Today, long term patterns of these theatrical actions are distinct from the panic attacks of the shell-shocked that were labeled hysteria, are divided into several distinct disorders, including Post-Traumatic Stress Disorder, Anxiety Disorders, and, perhaps most closely resembling its predecessor, Histrionic Personality Disorder.

Today's Histrionics and Historical Hysteria

In relation to Henchard's hysterical qualities, I attempt to discuss Hardy's gendering of "such a man" (Hardy, 310), as well as the connections that critics have made from the psychology of their own era. The term "hysterical" is used three times within *The Mayor of Casterbridge* (189, 242, 284), in all circumstances to describe Lucetta's emotional outbursts. Her emotions, despite this strongly gendered term, are often similar to Henchard's displays. Despite similarities, however, Henchard's action are only once marked explicitly as feminine; Henchard's reputation as a *man* of character and his status as mayor are against such a

connection. Hysteria's wandering womb is not only an aspect of the past, but it has a troublingly long journey into the present.

Despite no previous examination of Henchard as hysterical, there have been several papers placing him in a more typically feminine role. Tod Jones's view of Henchard as "Hardy's Male Homosexual" is as deeply flawed as its critics have claimed, but he notices some of Henchard's seemingly feminine actions, such as his need for affection, which are often ignored[6]. His view of Henchard as a homosexual man allowed Jones to see some of the oddities of his behavior often attributed to alcohol or temper, and he categorized them in a way that was still linked in the public consciousness, even if the link no longer formally existed in psychiatry in 1996.

According to Adam Dmytriw, hysteria in men became associated with homosexuality or effeminate behavior in the 19th and 20th centuries (47), although this was not yet the case in 1886. He claims that hysterical men were "viewed as expressing feminine characteristics through their strange behaviours" (48) and that though hysteria was not technically linked to attraction, "homosexuality was viewed as a kind of hysteria from Freud's time through to the Diagnostic and Statistical Manual of Mental Disorders-III which was first published in 1980" (48). The connection between these two has remained in the public mind, however, despite its slow fade as homosexuality becomes more accepted.

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[6] While Jones's work is completely dismissed by Showalter in "The Unmanning of the Mayor of Casterbridge" and Lane's *The Burdens of Intimacy*, Jones attempts an unusual perspective of Henchard and succeeds in that attempt. His failing is that he takes Henchard's typically feminine emotional displays to indicate his sexual attraction to Farfrae. Furthermore, and seemingly most offensive to his opponents, Jones attempts to justify this reading by claiming phallic imagery in Hardy's calling the festival tents "erections" (Jones, 12).

Despite the removal of homosexuality as a mental disorder from the DSM in 1973, debate within the APA continued for years (Drescher; 565, 570), even as all traces of homosexuality as a mental disorder were removed from the DSM in 1987 (Drescher, 571).[7] But even decades after homosexuality was no longer a diagnosable disorder, it would not have been fully normalized in the public consciousness. This may explain the Freudian readings of Henchard as attracted to Farfrae, as both psychology's diagnosing homosexuality as a disorder (Drescher, 569) and Freudian criticism of literature sprung from Freud's writings.[8]

Today, Histrionic Personality Disorder is linked with flirtation and seemingly seductive behavior by psychiatrists (Millon and Davis, 372-376). Instead of Henchard's attraction to Farfrae, as seen by Jones (10), other critics such as Showalter and Lane see Henchard's desire as being closer to friendship and attention from Farfrae. He may claim to dislike women, but we see his deepest interactions outside of Farfrae with women. Lucetta and Elizabeth-Jane are not in competition with Henchard over Farfrae; it is rather that his own relationship with Farfrae must overwhelm any competition, whether romantic or otherwise, while it exists in strength.

But despite his actions, Michael Henchard has not been seen as hysterical or even feminine; his closest approaches in previous criticism are, as previously mentioned, Jones's view of Henchard as a unacknowledged rival of Farfrae's love (12), and Showalter's view of a feminine martyrdom as penance for his past. But Henchard is more complex than that, and his death is not due to his changed character; It is instead due to his lack of change, despite these

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[7] The DSM's various revisions are somewhat confusingly staggered. "Homosexuality" as a distinct mental disorder was removed in 1973, but it remained a criteria for other disorders until the DSM revision published in 1987.

[8] Though Drescher notes that this was not Freud's belief, he also explains that "most psychoanalysts of the next generation came to view homosexuality as pathological" (569).

seemingly dramatic outward changes. The narrator comments that before his death, "Henchard had become a changed man since [Elizabeth-Jane's rejection]—*as far, that is, as change of emotional basis can justify such a radical phrase*" (364, emphasis added). These seeming changes should instead be seen as his last dramatic efforts to keep Elizabeth-Jane's affection and presence. Alcoholism has strongly influenced Henchard's life (Rivinus, 245), but the twenty-one years of sobriety seem to follow the same general pattern of unusual and dramatic behavior. These cycles (Schweik, 250; the "alcoholic man in various stages of healing and relapse" noted by Rivinus, 247), rather than simply being a result of alcoholism and depression, are similar to those in modem mental illness, specifically what is classified as a personality disorder.

In order to explain the characteristics of histrionic personality disorder which I link with Michael Henchard, many readers may need more background as to the APA's definitions as used here. Personality disorders are long term, starting in childhood or adolescence, stable patterns that are both unusual for the culture they exist within and maladaptive (DSM-5). Often, personality disorder are recognised and diagnosed when patients are brought to the attention of clinical psychologists for other reasons, ranging from the more common anxiety or depression to criminal cases. These personality disorders, due to both their stability and the fact that they are deeply rooted within the personality of the diagnosed, are difficult to change, even if this change is desired. Most people diagnosed with personality disorders, however, do not want to change drastically, and often see little wrong with themselves other than the short term issues which brought them in.

I have chosen DSM-IV-TR[9] related writing to help illustrate my point due to the wealth of diagnostic books that have been published. As the DSM-5 criteria are nearly identical to the DSM-IV-TR, there will likely be little change in the view of Histrionic Personality Disorder in the immediate future. The DSM-5 is already being criticised for several of its diagnoses and its particular methods of reorganizing personality disorders(Verheul), but Histrionic Personality Disorder's lack of change is not a common critique.

Histrionic Personality Disorder has always been problematically feminine in its coding; in its first inclusion in the DSM-II, it was "hysterical", after the Greek concept of wandering uteruses causing these hysterical displays (Novais, Araújo, and Godinho, 1), and later changed to histrionic to emphasize the theatrical emotional displays characterized by this disorder (Novais, Araújo, and Godinho, 4). Though the concept of his disorder has existed since the classical era, men were first diagnosed with hysteria in 1859 (Millon and Davis, 358), nearly twenty years before *The Mayor of Casterbridge* was published.

HPD is still considered to be a valid personality disorder by both the APA and the WHO [10], but over time there has been more pressure to more accurately define the disorder and to further remove the diagnosis from these problematic beginnings; despite the lack of change in 2013, histrionics are no longer hysterics. The diagnostic criteria for HPD are as follows, according to the DSM:

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[9] Diagnostic and Statistical Manual of Mental Disorders, Fourth Edition, Textual Revisions. While not formally a complete change from the DSM-IV, as the transition from DSM-IV-TR to DSM-5 was, this edition is considered a more comprehensive version of the DSM-IV. It was the APA's diagnostic handbook from 2000-2013. As the criteria for Histrionic Personality Disorder (HPD) has not changed, I chose a wealth of DSM-IV-TR information rather than the dearth of DSM-5 material on HPD.

[10] In the WHO's International Classification of Disease (ICD).

"A pervasive pattern of excessive emotionality and attention seeking, beginning by early adulthood and present in a variety of contexts, as indicated by five (or more) of the following:

1. Is uncomfortable in situations in which he or she is not the center of attention.

2. Interaction with others is often characterized by inappropriate sexually seductive or provocative behavior.

3. Displays rapidly shifting and shallow expression of emotions.

4. Consistently uses physical appearance to draw attention to self.

5. Has a style of speech that is excessively impressionistic and lacking in detail.

6. Shows self-dramatization, theatricality, and exaggerated expression of emotion.

7. Is suggestible (i.e., easily influenced by others or circumstances).

8. Considers relationships to be more intimate than they actually are." (DSM-5, I have added numbers to better indicate distinct characteristics)

All eight criteria can be explained as different manifestations of either attention seeking or extreme emotional reactivity in wide areas of life. Henchard, despite his otherwise masculine description, has both of these overarching characteristics of HPD, though not the most typically feminine of the DSM characteristics. Those that do not fit him, however, are instead present in Lucetta, a more typical female character, who is precisely labeled as hysterical within the novel. Though she does not show a majority of these traits, her more typically feminine traits are in contrast to both Elizabeth-Jane's fairly unemotional character and Henchard's dramatics.

The overview here of HPD, though brief, illustrates the problems of a strongly gendered diagnosis. While men can be diagnosed, the gender ratio is similar to that of other, more widely

publicised, problematic disorders such as Borderline Personality Disorder (Swartz et al.). My place is not to argue that the actions of those diagnosed with these disorders are not disruptive or harmful; such behavior is one of the most basic requirements for psychiatric diagnosis. The issue is instead that these disorders are formed in a manner that not only retains such strong gender disparities, and does so by enveloping their problematic past in a gilded modernity. The DSM classifies; it cannot cure, and the hysteria that lurks so closely in the past of HPD cannot remain swept under the APA's rug.

Many of Henchard's actions fit today's profile of Histrionic Personality Disorder. In order to clarify discussion for a non-psychiatric setting, and to better explain the actions of a character rather than a person, I have separated these characteristics into two broad categories: (1) attention-seeking behavior[11] and (2) shallow but exaggerated emotions.[12] These categories are my invention rather than a DSM invention, and exist to facilitate discussion rather than represent HPD according to diagnostic standards.

Attention Seeking Behavior

Henchard, despite his later lonely self-martyrdom, is often the center of attention, even in circumstances where attention could be harmful to him. Despite the number of secretive meetings that he has, even more of his private matters either are or become public. And even with their more private beginnings, Farfrae becomes a known friend of Henchard to the town when he initially stays, and his first discussion with Henchard is public enough that Susan and Elizabeth-Jane are witnesses to Henchard's immediate affection for the young stranger who saved his reputation. When Henchard is Farfrae's friend, Henchard appears to view himself as

[11] Criteria 1, 2, 4, 6, and 8.
[12] Criteria 2, 3, 5, 6, and 7.

more well-liked by the town; though there is a tentative renewal of the friendship after Farfrae protects Whittle, Henchard thinks of the man with a "dim dread" (Hardy, 135) after realizing that not only does he know Henchard's secrets, but that the people "wish he were master here" (134).

Immediately after Farfrae apologizes for overruling him on Whittle, Henchard claims that "Now, I don't want to go in here about this hay—Farfrae, you can do it better" (135), and he is nearly late for a town council meeting as it is. This posturing seems to be consistent within this relationship; after Farfrae seems to again replace him in public affection by having a more successful festival, Henchard formally breaks ties (141), and Henchard cannot treat the man as he had before after learning that the town prefers Farfrae.

Henchard often "considers relationships to be more intimate than they actually are" (DSM-5). The examples I will use are Farfrae, Jopp, and the general consensus of Casterbridge, but this is also the case with Elizabeth-Jane. Susan, as his estranged wife, easily could be the subject of a seperate paper on this topic; as her reappearance causes Henchard immediately to plan a private meeting in the Amphitheater, her case is similar to her daughter's.

When we first see Henchard, after he becomes mayor, he has kept his oath of temperance. On being offered a drink, Henchard immediately tells Farfrae that he swore an oath to avoid alcohol (81). By itself, this does not seem unusual, but Henchard's private oath on a Bible is a surprisingly public action, not only his abstinence from liquor. From Susan and Elizabeth-Jane's prompt answer when they ask about Henchard's empty glass (a man on the street replies, "He scorns all tempting liquors; never touches nothing... yer gospel oath is a serious thing", 66), this statement from Henchard appears to be at least common enough that the town is able to remember it in nearly the same level of detail that Henchard himself gives, and when Henchard

later publicly counts down the days until the oath is ended, it is the counting that must be explained, and afterwards the oath (265).

Lucetta's letters, by contrast, do not appear to be quoted publicly by any person other than Jopp, despite being at least equally interesting. Henchard has likely been asked the same question multiple times, and seems to have answered it frequently enough that a man on the street is able to give not only an answer, but also a correct explanation rather than relating the reason merely as a rumor or heresay. While Lucetta's letters are forgotten after she is shamed, Henchard's motives in drinking water are remembered and quoted by the townsfolk, and this recounting of his past, though incomplete, shows a dramatic flair that is deeply embedded n in Henchard's character.

Furthermore, Henchard seems to show what Farfrae reminisces is "mechanized friendship" (136) only until he sees the man as no longer his friend. Henchard repeatedly and immediately stops his displays of affection immediately after the desired effect is gained. Most remarkably, Henchard, after Elizabeth-Jane tearfully agrees to legally change her name to "Henchard" from Newson, is "gone before the bewildered girl could realize what it all meant, or adjust her filial sense to the new center of gravity" (157). Earlier, after Farfrae's betrayal by defending Whittle, despite Farfrae's apology, he treats the man with a detached professionalism rather than the previous overbearing friendliness.He also shows a "mechanical rightness" (115) towards Susan once they are remarried. This phrase is reminiscent of the "rapidly shifting and shallow expression of emotions" (DSM-5) seen in HPD. The theatrical but shallow displays of emotion are seen in all of the major relationships between Henchard and the other three central characters.

Not only does Henchard seem unable to comprehend why Jopp would want to hurt him, but he also trusts the man nearly instantly. Considering that in his first interaction with the man after replacing him with Farfrae, Jopp openly admits that he not only has not found another job, but has been unable to leave in an attempt to find other work (217), Henchard's decision to hire his seems impulsive if not baffling. Despite his perceptiveness of any possible insult from Farfrae, including his rumored involvement in preventing Henchard being given a new shop, Henchard never sees Jopp as an enemy when there is nearly the same amount of harm coming from his new friend.

This immediate confidence and seemingly impulsive action has happened before, as well; Farfrae is given Henchard's instant friendship as well as the control of his men after Farfrae is able to restore his grain, despite his apparent lack of interest in Henchard's gratefulness ("Although Farfrae had never so passionately liked Henchard as Henchard had liked him, he had... never so passionately hated in the same direction", 363-364). Even the auction of Susan and the first Elizabeth-Jane could be suggested by the surrounding horse auction, and as Susan notes "Michael, you have talked this nonsense in public places before" (40), though we are not told when or where. Among other notable instances would be Henchard's competition with Farfrae, in itself stemming from Henchard's belief that Farfrae is against him after the town begins to value the man as highly as he seems to.

While Henchard does seem prone to accepting the suggestions of others, he stays with that choice after it is chosen. He is not swayed once a course is chosen, except in cases which involve Elizabeth-Jane, who Henchard believes is likely to abandon him, and, at the point where he is swayed by her the only friend Henchard has left. But this self-denial is so extreme that it

too can be read as a stubborn insistence on keeping her at any cost, rather than truly deferring to her wishes. While he does assent in most matters at this stage, Henchard also turns away Newson, and later leaves despite Elizabeth Jane's protests. Henchard chooses death rather than watch himself supplanted in her life. Whittle still feels loyalty to him, but even he admits that his actions are in memory of Henchard's kindness to his mother, and Whittle is one of the workers who prefers Farfrae's lower wages due to Henchard's past punishments.

Lucetta, unlike Henchard, appears easily swayed. She chooses Farfrae because he falls into her path, and her relationship with Henchard is tempestuous, while Elizabeth-Jane wavers between being Lucetta's pawn and a trusted advisor. Even these seemingly quick decisions, however, are usually advantageous to her. Despite her lack of subtlety in asking Elizabeth-Jane which man to choose, Lucetta leaves just as firmly convinced that her initial decision is correct as Henchard does when discussing his options with Farfrae. Neither appears to take their young friend's advice seriously, or to concede anything except the information that they feel justifies the decision.

Furthermore, Lucetta also shows emotions and attempts manipulation very similarly to Henchard. Both of them are far less subtle than they seem to expect, although both Lucetta and Henchard use their charm to attract those they wish to befriend. Lucetta is able to be an attractive, wealthy woman and a hysterical one. Henchard, as a large man with a "red and black visage"(116) is terrifying rather than attractive in his emotional extremes.

Despite Henchard's seeming lack of perceptiveness, he is often able to sense the truth. He may be "constructed upon too large a scale" (216) to see Lucetta's glances at Farfrae, but he is nonetheless "disturbed" (216). He initially questions Susan about Elizabeth-Jane's hair, and

despite quickly accepting her answer appears to be the only one in the family to do so; Elizabeth-Jane only learns that Newson is her father due to Henchard's actions, and the town itself accepts her as Miss Henchard after she is legally entitled to that name, rather than staying with the old as habit may have suggested [13].

Seductive, Flirtatious, and Otherwise Sexual Behavior: A Subset of Attention Seeking

Henchard is not seductive; his wish to marry Lucetta is "the artificially stimulated coveting of maturer age" (Hardy, 213). The narrator says elsewhere that his affection is not mercenary, but still attracted by the trappings that money give Lucetta (264). It is Henchard's initial loss of her which makes Lucetta attractive. While seductive behavior is often seen in both men and women diagnosed with HPD, this seductiveness is also a problematically phrased criteria. Seductive behavior may be seen as a smaller, if fairly common, set of the inappropriately provocative behaviors that are associated with the diagnosis. Again, the scope of this paper is not to argue the concept of HPD, but it is worth noting that not only are these seductive behaviors typically seen as more problematic in women, but also that a diagnosis without sexualized or strongly feminized behavior, such as great care in attracting attention through clothing, is still possible (Millon and Davis[14]). After all, only five of the eight criteria must be met for a diagnosis.

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[13] Elizabeth Jane is referred to as "Miss Newson" through Chapter 17, and "Miss Henchard" starting Chapter 22, while the legal change is in effect starting in Chapter 19. Both Farfrae and Lucetta use the correct name at the time they address her, though the townsfolk rarely directly address her. Instead, the narrator reports the town's thoughts on Elizabeth-Jane.

[14] See, for example, the subtypes starting on page 372, especially what Millon and Davis label as "the Appeasing Histrionic" (374) and "the Disingenuous Histrionic".

Henchard may be passionate, but he often avoids provoking others around him, at least while he values their judgement. Nonetheless, Henchard's actions are often extreme. His offering his pocket watch to the bankruptcy court is an impulsive action, and Henchard is seen as "honourable" (255) for his offer. But Henchard goes beyond this acknowledgement, and sells "his watch to the maker's just opposite... for what the tradesman offered" (255), in order to pay back a man who would have otherwise been bankrupt. Other impulsive actions would include Henchard's lyrical drunken curse of Farfrae, his attempt to meet the Royal, the fight with Farfrae, and his reading Lucetta's letters aloud to Farfrae.

Henchard is also not known for taking special care of his appearance or clothing, another one of the DSM's more stereotypically feminine traits for HPD. He appears to not notice the details of other's clothing, unless the change is remarkable. His gift of "delicately-tinted gloves" (Hardy, 129) to Elizabeth-Jane requires a new dress to match, and we have no reason to interpret this as a deliberate attempt on his part to change her manner of dress. "Everybody was attracted, and some said ... she had produced an effect, a contrast, and it had been done on purpose. As a matter of fact this was not true" (129), and Henchard does not comment on this change. As mayor, his clothes are an "expanse of frilled shirt showing on his broad breast; jewelled studs, and a heavy gold chain" (64-65), but the reader has no indication that he pours the time or thought that Lucetta shows in her clothing.

With Lucetta, by contrast, we are told that her clothing is designed for effect. Her choice between the two dresses is to choose the more provocative of the two (201), and when later meeting Henchard, she dresses so that she is as pitiful as possible, an effect noticed and felt by Henchard and likely the rest of Casterbridge: "To heighten her natural attraction had hitherto

been the unvarying endeavour of her adult life... she selected—as much from want of spirit as design—her poorest, plainest and longest discarded attire" (285). Her effigy is also given elaborate clothing, including a green parasol Lucetta recognizes as meant to resemble her: "She's me - she's me - even to the parasol" (315).

Once he has lost his stature, Henchard does use his clothing to remind others of his fall, though not as elaborately as Elizabeth-Jane or Lucetta use dress. Rather than "clean, suitable clothes" (264) which he had work previously, Henchard chooses to work in the "old blue cloth suit of his gentlemanly times, a rusty silk hat, and a once black satin stock, soiled and shabby"(264). This is remarkable, but furthermore, when the "Royal Personage" (298) visits, Henchard "disdained to appear as well as he might" (301). At a time when only the best is appropriate, he "doggedly retained the fretted and weather-beaten garments of bygone years" (301), the same clothing that he has used to work in the fields under Farfrae. Later, he has "gone back to the working clothes of his young manhood" (347) after he decides to stay out of Elizabeth-Jane's relationship with Farfrae. While Henchard may be able to change his appearance to signify his status, he is prevented from the same level of signalling that Elizabeth-Jane and Lucetta achieve, whether through lack of knowledge or lack of options appropriate for his role in life.

Shallow but Theatrically Exaggerated Emotions

After Elizabeth Jane agrees to change her name, we are told that Henchard is suffused "with the blaze of satisfaction that he always emitted when he had carried his point" (157) while she nearly collapses with grief two months after Susan's death. Henchard's focus here is clearly to have Elizabeth-Jane accept his request, and he only appears to acknowledge her emotions

when they could interfere with his aims. This also explains Henchard's attentiveness to her emotions near the end of his life; in a less positive view of Henchard's "reformation" he views Elizabeth-Jane as the only thing left of worth to him (336, 339), and is especially careful to avoid alienating her. Despite this desire, Henchard is only able to achieve a momentary dampening of himself, not a heightened awareness of Elizabeth-Jane's feelings. He is only able to observe as well as he did before; here again it is a shockingly long time before he realises that Farfrae"he means to rob me" of Elizabeth-Jane (340), just as it was at first, despite his newfound attentiveness. Though Henchard would wish to see neither, he is again conscience of the possibility of his loss, even though the narrator and Henchard himself do not comment on this perception.

As his interactions with Elizabeth-Jane show, Henchard rarely acts on logic alone; emotion seems more important to him. His "battle" with Farfrae, in which Henchard's luck fails him, shows just how quickly Henchard's emotions change despite their seeming solidity. Furthermore, he displays his emotions strongly in all circumstances except the period where, due to his fear of losing what is left of Elizabeth Jane's affection for him, he becomes a "netted lion" (338).

Henchard's actions and thoughts are described as "mechanical" three times, while Farfrae and Susan are described as such once, and Elizabeth-Jane is twice. In all of the circumstances for other characters, there are extreme emotional stimulus; Farfrae is mourning Lucetta (336), Susan is listening to her estranged husband in the next room (78), and Elizabeth-Jane is first witnessing her adopted father's nearly attempted murder of Farfrae (273), then already sobbing as Henchard begs her to not forget him (347). In these cases, the mechanical nature of these actions is an

emotional blunting in cases of extreme feeling, but Henchard is mechanical in entirely different ways. For him, two instances of acting mechanically are clearly narrated as Henchard forcing himself to act in a particular way: “by an almost mechanical transfer the sentiments which had run to waste since his estrangement from Elizabeth-Jane and Donald Farfrae gathered around Lucetta” (182), “schooled himself into a course of strict mechanical rightness towards [Susan] (115) These uses of the word “mechanical” bring a greater emphasis to his remembered “mechanized friendship” (136) with Farfrae. Henchard’s pressure on his young friend is typically read as overly enthusiastic affection, but these other uses of the word seem to indicate a more measured course of action. Henchard is careful not to offend him, but in his emphasis on showing affection both publicly and more privately, he does not seem to realize that the pressure is painful, or that his friendly distractions prevent Farfrae from making any progress in the job that Henchard pushed him into.

As mentioned above, both Henchard’s friendships and his romantic relationships are described as mechanical. In a man who is otherwise deeply tied to the old ways, this comparison stands out greatly, especially as it is repeated for his actions of affection toward both Farfrae and Susan. Henchard shows exaggerated emotions to all three central characters, as well as his employees. As Whittle declares, without Henchard, there is “No busting out, no slamming of doors, no meddling with yer eternal soul” (257), and the drop in pay is worth the lack of these outbursts. Such dramatic reactions are clearly not limited to close friends, and instead affect Henchard’s relationships with Casterbridge as a whole.

Unclear and Impressionist Language- Subset of Emotions

Henchard is initially successful as a businessman, but his failures show that he, as he claims when pleading with Farfrae, is "a rule o' thumb sort of man" (81). Once Farfrae becomes his manager, "The old crude viva voce system of Henchard, in which everything depended upon his memory, and bargains were made by the tongue alone, was swept away. Letters and ledgers took the place of "I'll do't," and "you shall hae't"; and, as in all such cases of advance, the rugged picturesqueness of the old method disappeared with its inconveniences" (123). While Henchard is hurt by his traditionalism, he is harmed more by his lack of knowledge about his new profession. The initial failing that brings Farfrae to his attention is caused by "the accidents of a large business" (68) run by a man with no expertise in any of the grains he buys and sells. Henchard excuses himself for his first visible mistake by claiming to be as"taken in in buying it as much as the bakers" (68), but while Farfrae is both able to recognize the flaw and repair it, whereas Henchard, a "brought up as a hay-trusser simply,"(80) claims "hay is what I understand best" (80), and that he has only made his way into selling grain by chance and opportunity. Even if Henchard's statement is taken as exaggeration in order to encourage Farfrae to stay in Casterbridge, his failure both here and later, when driven to compete with Farfrae's "Northern insight" (149), indicate a lack of logical thinking that proves fatal.

The characteristics that Henchard displays and that Lucetta displays are fairly split between very stereotypically feminine traits in a feminine woman and less strongly gendered ones shown to a fuller extent in a masculine man. Henchard is a hay-trusser with little education, and lacks the implicit knowledge of clothing that a woman like Lucetta or even Elizabeth-Jane would be able to use in attempts to draw or repel attention. Straightforward, manly speeches are honored, and Henchard is rarely "disorganized" (DSM) in his speech or aims despite the lack of

knowledge that prevents him from running his own accounts or recording his business. Likewise, he has the unexpected self-awareness to realize that he cannot only trust his own advice; his fault is trusting too quickly, rather than never becoming close to anyone.

Each of these characteristics separately are unremarkable, but together they paint the portrait of "A Man of Character" who nonetheless is increasingly unfit for his world. While Farfrae, Elizabeth-Jane, and even Susan are able to change in order to fit their world, Henchard and Lucetta instead fail to do so, despite their attempts. Elizabeth-Jane slowly adapts to her new higher status as the mayor's daughter, and is able to adjust to both living as Lucetta's companion and to nursing her step-father. Lucetta, however, with all her trappings of wealth is seen in a new setting which is responsible for the "startling novelty" (Hardy, 264) she gains in Henchard's eyes. Within criticism of his novels, Hardy's use of details shows that he is deeply aware of the importance of context. Elizabeth-Jane's "chain-shot and sand-bags" (164) embarrass her father when she writes what he dictates, but by the time Hardy was writing, this type of handwriting was valued rather than seen as unfeminine. Likewise, it is Henchard's personality that allows him to seize business success as it is offered to him, as well as causing his subsequent downfall. These parallels show a Hardy not only muddling the ideas of gendered traits, but also plays with the idea of personality and consciousness, as well as fitness within a modern environment.

Henchard may have had a tempestuous life before mechanization, but he had one, whereas his emotions cannot allow him to survive in a world where he must compete with the likes of Farfrae (Migdal, 290; Goshrisch, 62-63). Likewise, it is an increasingly mobile society which uncovers Lucetta's past, as well as an economically mobile society which makes her disgrace public discourse rather than the more private matter that it had previously been. As

machines devalue consciousness, at least in Hardy's mind, the old way of living simply cannot continue, and Henchard's emotionalism is distinctly bound in the old world.

For Hardy, the emotion now coded as Histrionic Personality Disorder must either die in passion, as does Lucetta, or attempt to stifle itself emotions and starve, as Henchard does. Machines have brought an end to the old way of living, and machines mean that "Each grain will go straight to its intended place, and *nowhere else whatever!*" (Hardy, 203; my emphasis) Newson, the roving sailor, is permitted his wanderings, but he is lost to the sea's wildness both for Susan and Elizabeth-Jane. Newson's passions are also blunted and measured; he donates to the skimmity ride as a way of seeing a rustic entertainment, and views Henchard's desperate lie as a "good joke" (351). And though much has been made of his being Elizabeth-Jane's genetic father, Newson is forgotten by the narrative long before Elizabeth-Jane's "deep and sharp" "regrets" (368) over Henchard's death fade away.

Migdal says that Henchard's tragedy can only play out "in the social context of a dying culture" (284). While his situation is difficult, Henchard's tragedy plays out because his character cannot adapt to circumstances in the long term. Death is the only option for both him and Lucetta, but where Lucetta, a rich beauty, dies publicly and tragically, Henchard fades both out of the narrative focus and his own importance. He is forgotten by the town, and wishes to remain so "that no man remember me" (Hardy, 367). It is only in a society that "do[es]n't quite think there are any miracles nowadays" (332) that a belief in their existence is seem as unusual, just as it is in a world of decaying symbols that swearing on a church Bible is "fetichistic" (48). It is the changing times that emphasize Henchard's unfitness, and they require his death. Hardy may concede to Victorian ideals as to "separate threads" (Goshrisch, 45) by allowing only the

characters who are able to deny their passions to survive, but as he does so he shows a world that is diminished by its progress towards Hardy's ideal of a great unconsciousness rather than emotional consciousness[15]. Strong passions left uncontrolled are destructive and dangerous, but is the only other option shown, that of Elizabeth-Jane's "tranquility" (Hardy, 369) broken only by moments of sorrow and pain, truly the better life?

Lucetta may be the expected face of hysteria, but Henchard is a man with the same traits that have remained unseen; while her death is expected and public, required to make way for Elizabeth-Jane to retake her place, Henchard's place has already been supplanted. Lucetta is unable to even attempt a recovery of public esteem or status, and Henchard's attempts to regain even a small part of his past glory instead end in despair. His character is unable to conquer the world, and he is unable to conquer himself, so instead of the public parade with torchlit fire of Lucetta's death, he shudders his last in the ice of forgetfulness long after his feminine mirror has burned to ash in the aftermath of an epileptic passion so similar to her earlier hysterical fits.

Henchard's character is such that he cannot be completely forgotten; Whittle remembers him, as do Elizabeth-Jane and Farfrae. When his name is painted over, it still "dimly loomed"(256) through the white, and Henchard is the character that has captured both the imagination and pens of so many critics, despite the other character's draw. Lucetta, first seen as a mirror of Susan, and later shattered, has been more quickly forgotten.

Despite Henchard's memorableness, in Hardy's new Casterbridge, such a man can no longer succeed. As we are warned early in the novel, the world "had formerly moved in jolts; now it went on oiled casters. The old crude viva voce system of Henchard... was swept away...

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[15] Suzanne Keen's chapter "Empathetic Hardy" in *Thomas Hardy's Brains* discusses Hardy's perception of empathy and his belief that it was painful and detrimental to humanity.

and, as in all such cases of advance, the rugged picturesqueness of the old method disappeared with its inconveniences" (123). Henchard is a remarkable character, but his method of being as well as business has vanished in a world for which it is increasingly unfit, and soon to be seen as not only dysfunctional but even diseased.

HPD, despite its modern trappings, is surprisingly similar to hysteria. But the fact that such a disorder exists, and is still described in a gendered manner should cause more critical controversy than currently exists. Hysteria is no longer considered a valid disorder, but psychological disorders with large gender disparities should be examined more closely when the APA begins to revise the DSM-5.

Hardy's perceptiveness has already been written about at length, and even his perceptiveness and ability to see distinct psychological traits in an era when psychiatric study was still in its infancy have been the subject of books (Keen). By adding Michael Henchard to the list of psychologically resonating characters, he is framed both as a man of character, and a striking mirror of the expectedly feminine Lucetta Templeman. Henchard is not only a flawed character, but also a surprisingly real one, with traits that have not been linked because they have never been looked for.

If Lucetta is hysterical, Henchard is the nearly invisible male hysteric, a being for whom the public awareness was still decades away from at his creation, and yet another character ruled by the passions that Hardy believed could not continue to exist in their rapidly evolving world. This thread of previously accepted and even successful characters who can no longer succeed in their changed environments winds through Hardy's tragic characters; Eustacia Vye's visit to the city in *The Return of the Native* leaves her unable to succeed in her country origin, while Tess

Durbeyfield of *Tess of the D'Ubervilles* is ruined by the *nouveau riche* even as her family is torn apart by agricultural reformations. *Jude the Obscure*'s characters are also plagued by their inability to succeed under the constraints of the past. Reading Henchard as a distinctly recognizable personality rather than a collection of traits brings both his failings and Henchard himself more cohesively into the critical eye, even as it opens a new window in Hardy scholarship and the characters who populate his historic Wessex.

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